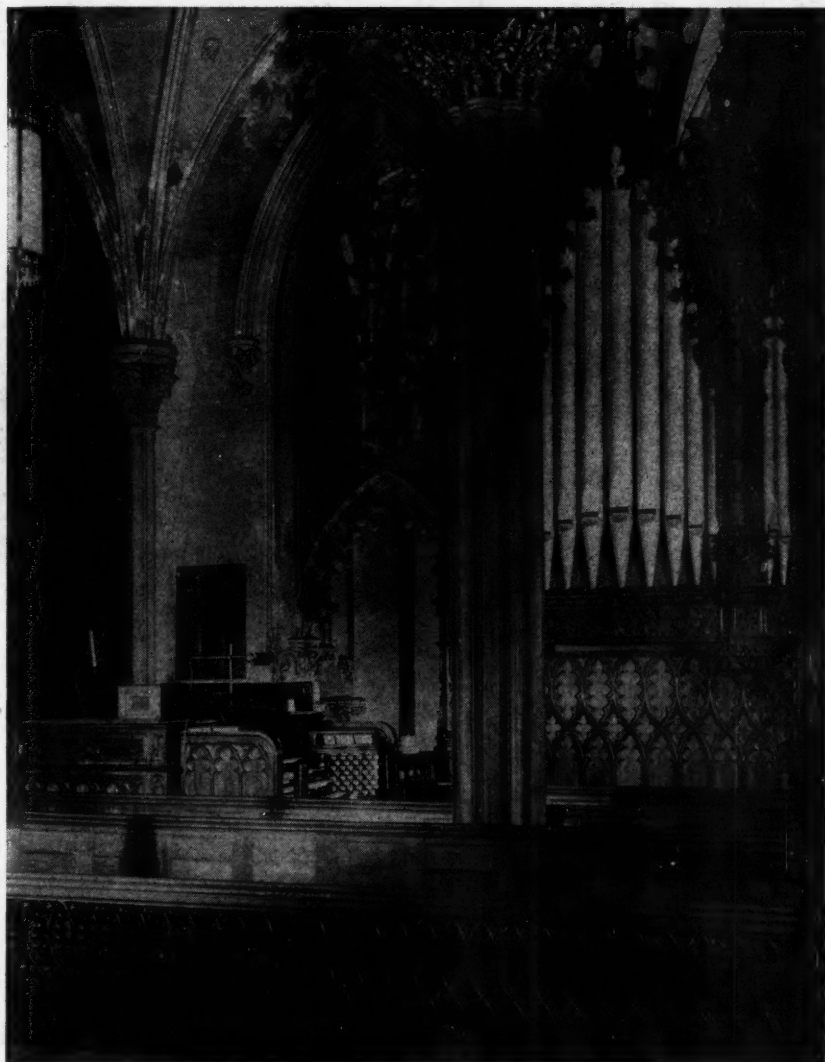


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The American Organist

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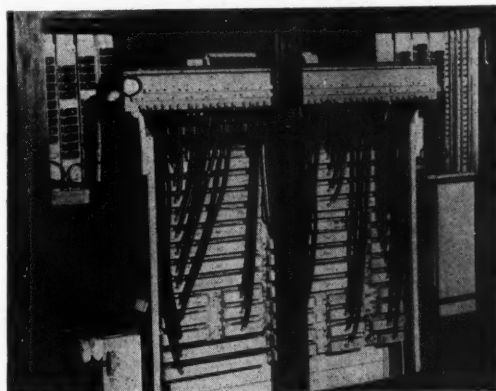
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The top picture shows coupler switches mounted in the back of a console; the bottom, some switches for borrowed stops which may be located anywhere in the organ. In each case the bellows of the switch is inflated by air passed through a flexible plastic tube from the control box at the top. A single magnet controls each switch.

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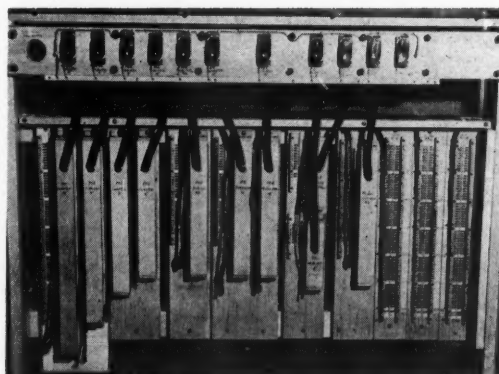
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General Service Music

AW2—Dr. Joseph W. Clokey—"Agnus Dei"
Am. 2p. me. J. Fischer & Bro. 12c. English text, and music of that lofty sort that speaks not of personal pleasure for a hearer but of religious feelings & emotions. Any choir can do it and most of them should. While written for women's voices, it can be equally effective with men's. Music of this sort builds for better services and is by no means beyond the capacities of volunteers.

A3—Carl F. Mueller—"O God our Help in ages past"
Ef. 8p. md. Flammer 16c. The hymn-tune is used contrapuntally, and then we have a grand bass solo with organ accompaniment, followed by a rapid fire-works passage that makes real music and some difficulty. Finally the tune is given to the contraltos and the piece ends in a blaze of glory. Congregations and choirs will like it.

A—Jean Pasquet—"Father Omnipotent"
Cm. 8p. me. Morris 16c. The only thing bad about this anthem is its dedication to T.S.B. Mr. Pasquet decided he'd like to pull some of the music out of his soul and put it down on paper, so he had the wisdom to put himself under the master-hand of Dr. Noble, and the combination has been producing results. This piece uses a motive in the accompaniment, an attractive, vivacious bit that carries along and adds much vitality; there's real workmanship in it, and inspiration too. Contrast section is a lovely broad melody, but not gushy. Then the main theme and the accompaniment-motive come back to make a grand ending. This anthem has what music needs—inspiration and technic.

A8—Richard Purvis—"Communion Service"
38p. o. md. Coleman-Ross \$1.00. Real organ accompaniment, divided parts anywhere and everywhere, English text. Masterly music aiming to make the choral parts of the service not merely a filler but a strong force for the text. Any organist having a rector who doesn't want him to get the music out of the way in a hurry should by all means buy this "Service" and give new meaning to the texts so often treated as necessary evils. You'll need a real choir. It has inspiration, fine workmanship.

AJ—Kathryn H. Rawls—"Sing to the Son of David"
5p. me. J. Fischer & Bro. 15c. For Palm Sunday it says, but

junior choirs need not worry too much about that, for the text is suitable for any occasion where Christ is the theme. Up until the last page it is for juniors, unison, some 2-part, some 3-part; then the adult chorus joins optionally for the ending. The tune is inviting, ideally suited to children. All volunteer choirs will enjoy working on this because it is so genuinely musical.

AW2—R. Deane Shure—"The Carpenter's Son"
39p. 10 pieces. me. Mills Music Co. \$1.00. These ten pieces form a cantata-like affair for a special musicale, but they each can be done separately through the year; they begin with the birth of Christ and carry through His baptism, sermon on the mount, The Lord's Prayer, four special episodes, resurrection, and 'His great commission.' Mr. Shure has long had a whole string of choirs, so he knows how to write music for them. The score merely says for treble voices; they can be adults or juniors, or a mixture. Mr. Shure says he has worked a long time over these pieces; the results speak for themselves. There is no padding, nor are there any difficulties, nor any unmelodious melodies; each one is a piece of practical, inviting music, dealing effectively with its text. Wherever an organist has multiple choirs, this set should be in the library; and wherever there is need for matching a sermon-topic with music, "The Carpenter's Son" provides the music. None of it is dryly technical, all has interest. It is one of the most practical things Mr. Shure has done for church choirs.

A—Maurice C. Whitney—"A Song of Faith"
C. 12p. b. me. J. Fischer & Bro. 20c. A praise anthem, text by Composer, probably all derived from the Bible. The first section is brilliant, suitable for any festival occasion, all cleanly-written music without dryness or discords. Then an interesting baritone solo that would be even better by all the men in unison; the third section repeats the mood and materials of the first. Safe music, no ugliness, easy for any choir, good for any service.

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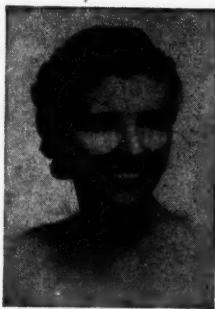
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Organ Music

MASTERPIECES OF ORGAN MUSIC

Selected and edited by Norman Hennefield

Vol. 51, Arnolt Schlick; *Salve Regina*, *Ad Te Clamamus*, *Eia Ergo Advocata*, *O Pia*, *O Dulcis Maria*, 16p. me. Here is a genuine old-timer for you; he was born c.1460 and the usual prefatory notes make the music that much more useful to practical organists. These things sound like the beginnings of organ literature, and when we consider the mechanical state of the organ in that period we have something interesting; if we put it in the right place on a program, and presented it in the right light, an audience should be interested even if not entertained. This music is indeed very old.

Vol. 52, Vincent Luebeck, *Prelude & Fugue Gm*, 13 pages, *Now Let us Come Before Him*, 3 pages. Bach probably heard Luebeck play these things. The *Prelude* has fireworks and two-part pedal. *Fugue* begins with a good theme, simply handled and strung out to considerable length, with two-part pedal here & there; then a break and in effect a new section, still contrapuntal; and finally another new section. The choralprelude does not carry on in the style Bach made so beautiful but deals contrapuntally with themes for its first page, then sings the melody in the pedal against figurations in the manuals, which makes it interesting music for the hearer.

William S. Nagle—*Shepherds Song*

F. 4p. e. Elkan-Vogel 60c. A Christmas number based on French materials, it makes pleasant listening though inclined to be suitable only for the Christmas services. Composers who don't know what to do with a theme or melody when they do get one, should note how Mr. Nagle points the way by doing the minimum; and it's fine. It's just too bad that organists grow so tired of their work, and oops, on go the Diapasons & Mixtures.

Flor Peeters—*Variations on an Original Theme*
13p. md. Elkan-Vogel \$1.50. First we have a hymntune style

of introduction, one page; the first variation is simple and easy, one page; second is slightly longer and more solid; then one in hymn style; on page 6, one with consecutive fourths and fifths again in evidence. On page 7 the theme is in the pedal while the hands play chords etc. in fourths, rapidly echoing back & forth between the manuals. Then in melody style. And finally in full-organ fortissimo.

Widor—*Seventh 'symphony'*

50p. md. Edward B. Marks \$1.75. Here's a man who knew he wanted his notes to go somewhere, and made them go without puttering around. The opening movement is a crashing, dashing affair that always impresses an audience—and gives the organist some neat problems in avoiding dead-ends as the registration changes from one style to another. Second movement is a stately Choral that grows quite lively before it finishes. Third is fanciful, playful, and keeps moving along gracefully—sometimes to the sorrow of the careless player. Fourth gives running passages over a very clean fabric, and heaven help him who plays too many wrong notes. Fifth, *Lento*, alternates between *ff* and *pp*, again in the Widor grand manner. And *Finale* comes along with dash & vim. It's refreshing to observe how Widor drives along through all sorts of weather, stormy or fair, with never an unintended pause; he's always looking ahead and ready to go there before he reaches the gate. Any organist able to play this *Seventh* will be an accomplished technician, to say the least.

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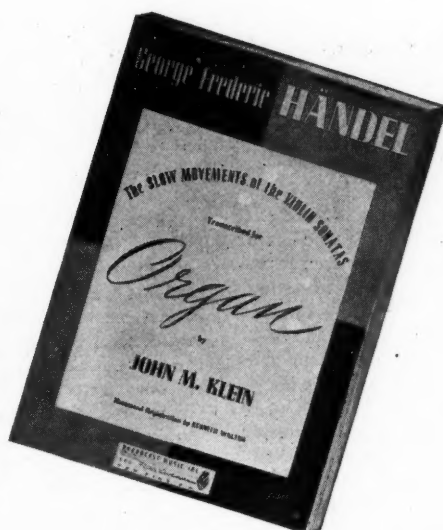
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C. Hubert Parry, ar.Ball—Jerusalem

This splendid tune has only a limited use, but this organ arrangement makes a fine postlude that is well worth playing. Curwen-Schirmer.

Peter Warlock, ar.Roper—Andantino Tranquillo

A charming, short, easy number from Capriol Suite, that should be just right for organists who must play an offertory. The music has all the beauty this great composer gave so freely in his more than a hundred songs; what a pity that he should die so young. Curwen-Schirmer.

Eric Thiman—Preludes & Voluntaries, Books 1, 2, 3

Each book contains six 2-page pieces, easy to play and quite effective on a small organ. They show the hand of a master-craftsman and are admirable for church and for teaching. I like especially Rockingham Prelude and Nun Danket Postlude in Bk. 1, Benedictus and Pavaneseque, in Bk. 2, and Ave Maria, Reverie on St. Peter, and Evening Hymn in Bk. 3. These interesting pieces should prove practical and useful for the average organist. Curwen-Schirmer.

R. J. Ashfield—Three Miniatures

Air, Lament, Caprice—can be played as a set or separately for service use. Well written, they come off well on a small organ. Curwen-Schirmer.

Holbrooke, ar.Mansfield—Night by the Sea

This impressionistic nocturne contains six pages of music that will prove as effective as a performer makes it. I disregard the suggested registration and use all the lovely coloring I can get; with this treatment I find it a delightful piece of writing that makes a good prelude or recital piece; it is not the sort of thing you can play well at sight. Ascherberg-Hopwood-Crew.

Flor Peeters—Variations on Original Theme

This contains all the harmonic twists & turns we have come

to expect from Mr. Peeters; if you like such, you will enjoy playing this. The theme is nothing to write home about but he makes the most of it and parts become interesting, at times thrilling. I have used it as a prelude by omitting variations 2, 4, 5; played complete, it should make a good recital number. Aside from one or two spots it is not too difficult. Elkan-Vogel.

Liturgical Music Press Series

What a wonderful series this has turned out to be; the latest folios only make us cry for more. No. 49 & 50, one cover, contains six Fugues by Handel, and in their 36 pages we have some of the most interesting organ music Handel ever wrote; all is worth playing and all worth hearing. I urge you to get this and study the prefatory notes along with the music; if you are not benefited, if you do not enjoy playing these fugues, I shall be surprised. No. 51, Beethoven, contains two Preludes Through All Major Keys and Fugue in D, written in 1789 when Handel was 19. Selling agents, Boosey & Hawkes.

Roland Diggle—Concert Piece on Forest Green. This fine old English tune makes a first-rate basis for an introduction, variations, and fugue. The tune is sung to several hymns and the piece can be used in a variety of ways; its 13 pages might be divided into Introduction & Fugue, Six Variations & Fugue, etc. It is not difficult and my friends tell me it comes off very well on even a small instrument. It should make a good recital number. Schuberth.

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*Bach, ar.A.W.Kramer—"Jesu Joy of man's desiring"
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Blanch D. Byles—"Wood of the Cross"
Cm. 4p. me. Presser 50c. Range D-F, also B-D. Easter song, a good setting, melodious, appropriate; music a congregation will understand, yet of good quality.

Arthur Carr—"Hosanna to the Son of David"
6p. e. Schirmer 50c. Range A(below)-E, also for high voice; for Palm Sunday, opening with recitative and aiming at a rather dramatic setting.

Marian Coryell—"Robe of Righteousness"
Bf. 5p. e. C. Fischer 60c. Range Df-Af high, also medium voice, Isaiah text, partly melodious, partly structural, aiming at big effects.

Paul Creston—"Psalm 23"
9p. md. Schirmer 75c. Range F-Af, with real organ accompaniment for a change, the Composer going far enough into discords to restrict the solo to congregations thus educated. A good song but only for the best technicians.

Carl Deis—"Arise all nations"
G. 4p. e. Galaxy 50c. Range D-E, text by Albert C. Lisson telling how men have failed twice in world-wars, but failing (as does everybody) to mention that wars are not created by citizens but by politicians; continue to damn wars and not damn politicians, and wars will thrive just as always they have. And the organ world will once again pay an enormous penalty—piously.

Hall Johnson—"On the dusty road"
Ef. 5p. md. C. Fischer 60c. Range Bf-F, a "work song" of Negro spiritual flavor, its text rather confining its usefulness; partly dolorous, partly dynamic.

*Negro, ar.Dorsey—"Four and twenty elders"
Fm. 4p. md. Schirmer 50c. Range Bf-F, piano accompani-

ment; it's James Elmo, not Tommy Dorsey. "Four and twenty elders on their knees."

*Negro, ar.Dorsey—"They led my Lord away"
Bm. 4p. me. Schirmer 50c. Range B-Cs. For Good Friday, not of exaggerated flavor.

Virginia Snyder—"Let not your heart be troubled"
D. 3p. me. Elkan-Vogel 50c. Range Cs-G, Bible text, tuneful, with 6-8 rhythm in the middle section, but no attempts to be ugly in any measure.

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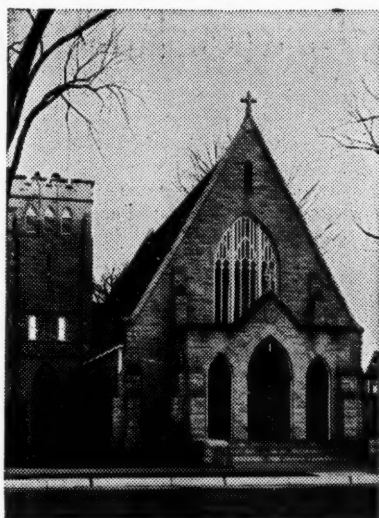
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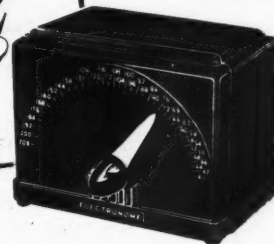
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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

● MUSIC REVIEWS

Before Composer:

*—Arrangement.

A—Anthem (for church).

C—Chorus (secular).

O—Oratorio-cantata-opera form

M—Men's voices.

W—Women's voices.

J—Junior choir.

3—Three-part, etc.

4+—Partly 4-part plus, etc.

Mixed voices and straight 4-part if

not otherwise indicated.

Additional Cap-letters, next after

above, refer to:

A—Ascension.

C—Christmas.

E—Easter.

G—Good Friday.

L—Lent.

N—New Year.

P—Palm Sunday.

S—Special.

T—Thanksgiving.

After Title:

c. q. cq. qc.—Chorus, quartet, chorus

(preferred) or quartet, quartet

(preferred) or chorus.

s.a.t.b.h.l.m.—Soprano, alto, tenor,

bass, high-voice, low-voice, medium-

voice solos (for duets etc. if hyphen-

ated.)

o.u.—Organ accompaniment, or un-

accompanied.

e.d.m.v.—Easy, difficult, moderately,

vary.

3p.—3 pages, etc.

3p.—3-part writing, etc.

A♭.Bm.Cs.—A-flat, B-minor, C-sharp.

● INDEX OF ORGANS

a—Article.

b—Building photo.

c—Console photo.

d—Digest of detail of stoplist.

h—History of old organ.

m—Mechanism, pipework, or detail

photo.

p—Photo of case or auditorium.

s—Stoplist.

● INDEX OF PERSONALS

a—Article.

b—Biography.

c—Critique.

h—Honors.

r—Review or detail of composition.

s—Special series of programs.

t—Tour of recitalist.

*Photograph.

● PROGRAM COLUMNS

Key-letters hyphenated next after a

composer's name indicate publisher.

Instrumental music is listed with title

first. T.A.O. assumes no responsibility

for spelling of unusual names.

Recitals: *Indicates recitalist gave

the builder credit on the printed

program; if used after the title of a

composition it indicates that a "solo-

ist" preceded that work; if used at

the beginning of any line it marks

the beginning of another program.

Services: *Indicates morning ser-

vice; also notes a church whose min-

ister includes his organist's name

along with his own on the calendar.

**Evening service or musicale.

Obvious Abbreviations:

a—Alto solo.

b—Bass solo.

c—Chorus.

d—Duets.

h—Harp.

j—Junior choir.

m—Men's voices.

off—Offertoire.

o—Organ.

p—Piano.

Hyphenating denotes duets, etc.

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GRACE EPISCOPAL, OXFORD
Johnson built this 16-voice organ in 1866 and lavished on it a distinctive case in spite of its smallness, and so well did he execute his tasks that it stands today just as he left it.

THE AMERICAN ORGANIST

June 1947

Johnson Again, No. 4: the Fourth Day

By JOHN VAN VARICK ELSWORTH

America's greatest Johnsonite still on his fourth pilgrimage

WE NOW report on the fourth and final day of our fourth Johnson pilgrimage, picking up where we left off on the afternoon of the third day in Greenville, Mass. Seven miles brought us to Oxford and Grace Episcopal Church, built in 1864 of dark graystone quarried about half a mile from the Town Hall. It is a beautiful Gothic structure similar to so many of the small English-parish churches, and this beauty is evident inside and out.

Interior woodwork is of solid black-walnut, including the roof trusses of the nave, all designed to harmonize. The plaster panels between the roof trusses were painted a lovely bright blue on which were superimposed symbolical designs in goldleaf. In the chancel, cherub faces adorn the blue panels, all scowling excepting one broadly smiling above the lectern.

The organ was built by William A. Johnson in 1866 and is in excellent preservation. The case is of great beauty, its black-walnut woodwork harmonizing perfectly with the rest of the church. Console is recessed into the case and enclosed by cupboard-type panels; Johnson continued to use this type of console until about 1868. The organ is located in the left front of the nave and at the time of our visit was still blown by hand, though plans were made to install a modern blower—which is all the modernizing it needs. At the Church we were met by the present organist Mrs. Philip Joslin and the former organist Mrs. Emily Strang Taft.

OXFORD, MASS.: Grace Episcopal Church

Wm. A. Johnson, Op. 223, 1866

Compass: Bottom note C, manual 56-note, pedal 25.

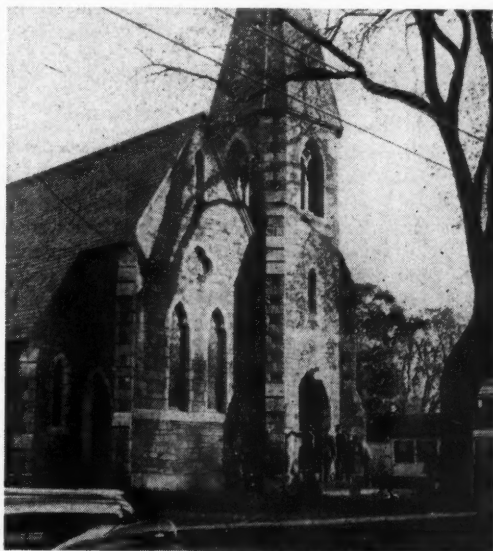
V-16. R-18. P-837.		Swell	
Pedal		16	Bourdon 39
16	Diapason 25	8	Diapason 39
Great			St. Flute 39
8	Diapason 56		S. F. Bass 17
	Clarabella 44		Salicional 39
	Flute Bass 12	4	Principal 39
	Dulciana 44		Gambette Bass 17
4	Principal 56	III	Dolce Cornet 132
	Flute 44	8	Hautboy 39
2 2/3	Twelfth 56	G-P. S-P. S-G.	
2	Fifteenth 56	Blown by hand.	
8	Clarinet 44		

Here the tonal balance is very fine—and it is quite fully appreciated. We spent considerable time with the organ, so the sun was starting down in the west as we turned that direction for our last stop of the day, in Monson where the large Congregational Church has a 3-34 Johnson reported in

This closes the account of a four-day excursion into Johnson-land, winding up with the discovery of one of the most attractive Johnsons, built in 1866 and pretty much as Johnson left it, including that lovely reducing-device, the hand-pump.

August 1944 T.A.O. on a former pilgrimage. Both Mr. Montgomery and Mr. Huey wanted to inspect this organ, Mr. Huey especially because it was Op. 781 while the instrument he plays in the First Presbyterian, Watertown, N.Y., is Op. 780.

The Monson organ is very effective and is just as Johnson left it, excepting for the use of a modern blower which now replaces the water-motor. Mr. Huey spent about four hours with the organ, so it was 10:30 p.m. when we finally headed north for Old Deerfield. In the meantime Johnson's 54-year-old organ had given us under Mr. Huey's fingers, Purcell's Trumpet Tune, Bach's Come Sweet Death, Brahms' Lo How a Rose, Schumann's Sketch Df—many of which pieces had also been heard on the other organs by way of compari-



GRACE EPISCOPAL, OXFORD
A lovely graystone edifice built in 1864 with interior woodwork of black-walnut and housing a Johnson organ some eighty years old and still in its original condition, including the fat-man's friend, the hand-pump.

son. In spite of the late hours we kept, the minister, the Rev. J. Albert Clark, and Mrs. Clark were most cordial and extremely cooperative.

After a fine night's rest as guests again of Mr. & Mrs. E. Russell Cowles in Old Deerfield we spent the morning of Oct. 17 in leisurely enjoyment. I went to Deerfield Academy to pay my respects to Dr. Boyden, headmaster; Mr. Huey and Mr. Montgomery spent their morning inspecting a 7-stop modern organ that could no longer be used; its blower had been installed in a damp excavation and the moist air blown into the organ soon split the lumber in the chests.

At 2:45 p.m. Oct. 18 we three excursionists assembled again and headed for the Greenfield railroad station to pick up Dr. T. Tertius Noble, and the four of us headed in the general direction of home territory in Watertown, N.Y., 260 miles away. Passing through Shelburne Falls, 10 miles out of Greenfield on the Mohawk Trail, it proved impossible to get through without stopping for Dr. Noble and Mr. Huey to see & hear the remarkable 1858 Johnson in the Baptist Church, which I presented in March 1942 T.A.O.

This Shelburne Falls organ greatly thrilled us, so it deserves a few repeat comments here. The Church, a brick building, was quite cold & damp, so the reeds were out; but the marvelous chorus and beautiful flues cannot be adequately described, they must be heard to be appreciated. Thirteen of its 21 ranks are Diapasons. On the Great there is an independent Twelfth and Seventeenth, plus a 3r mixture. The Swell contains four Diapasons—an 8', 4', Twelfth, and Fifteenth. Brilliance & balance of ensemble are perfect, the mutations all taking their places in the chorus excellently. The possibilities are wonderful, in spite of the difficult short & narrow pedalboard.

Leaving Shelburne Falls we stuck to the business of reaching our destination, but rain & fog slowed us up considerably so that it was 1:00 a.m. when we finally arrived. Two days later Dr. Noble played a splendid recital in Trinity Church, Watertown, which was one of the reasons we were able to have him with us on our final day. But for him it should have been a trial, for lacking but a few months of his first four-score years he had taken a train journey of 160 miles and then added another 260 miles of travel in our car.

Thus ends our Fourth Johnson Pilgrimage. Statistics: 12 new members initiated, willingly or otherwise, into our Organ Nuts Society; 1200 miles covered; 4 days consumed; and 13 organs seen & played.

Garden City Cathedral

Music by MAURICE GARABRANT

Some of the facts about a magnificent but hitherto unrecorded cathedral

AS THE story goes, and the facts confirm, once upon a time out in Long Island there were a lot of unused fields doing nothing in particular for themselves or humanity. And a rich man happened to pass that way, saw the fields, thought what a waste, and decided to do something about it. Common humanity, ever dumb and willing to follow any Roosevelt who would damn the rich, said he wanted to build slums and make more money. Common humanity were fools & ingrates, as so often they are.

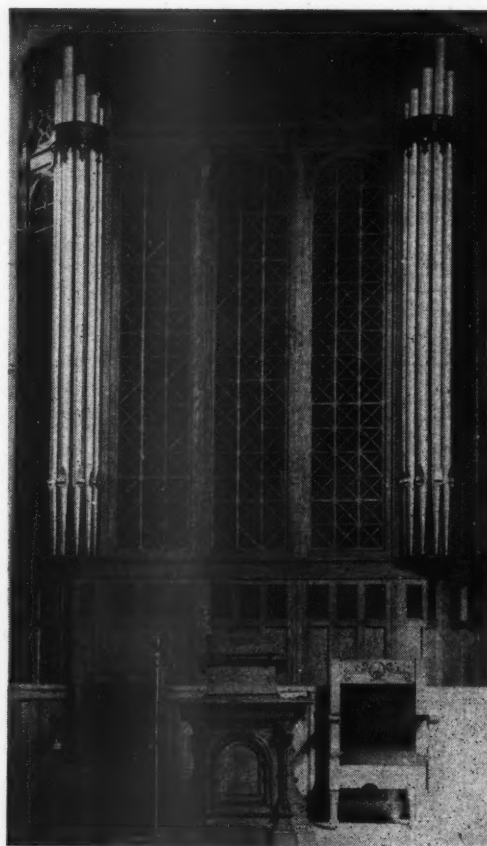
Alexander Turney Stewart was a great merchant, founder of the Wanamaker stores. In giving common humanity more merchandise of guaranteed quality at lower cost than normally to be found elsewhere, he was investing tremendous time, tremendous intelligence, tremendous money. He had a right to adequate return on that money, and it went to him. Mr. Stewart, may his memory be honored, was born Oct. 12, 1803, in Ireland, soon was orphaned but acquired an education just the same; at the age of 19 he came to America. When our

Civil War was raging he established his store. By the time of his death he had given more than \$6,000,000. to his innumerable philanthropies.

What he did with those comparatively nonproductive fields in Hempstead township was to buy them with his own money at \$55.00 an acre and plan an ideal suburban community for other people to enjoy; and that community was to include a church which he himself would pay for in full. It was to be an Episcopal Church; though an Irishman by birth, he was a Protestant. April 10, 1876, Mr. Stewart died, his plans just beginning to take shape.

The Episcopalians had established a new Diocese of Long Island and A. N. Littlejohn was its first bishop. Mrs. Cornelia M. Stewart, may her memory also be ever revered, was not one to abandon the plans of her husband, nor was Bishop Littlejohn one to neglect either opportunity or duty. The Bishop presented and Mrs. Stewart accepted the notion of building not a church but a cathedral for the diocese, and with the approval of Judge Henry Hilton, friend of the Stewarts and executor of the estate, the thing got under way with Henry G. Harrison of New York City as the architect. It was planned to remove the mortal remains of Mr. Stewart from the churchyard of St. Mark's-in-The-Bouwerie, New York, and lodge them in the new Cathedral.

Then human nature at its worst again took a hand, Mr. Stewart's body was stolen from the St. Mark's churchyard, and after long agonizing weeks Mr. Hilton and Mrs. Stewart seemed satisfied that the thieves had been paid off, the body recovered, and internment made under two tons of cement in the then-building Cathedral of the Incarnation, with no one to witness the event but the night watchman, later the first sexton of the Cathedral, this burial being "done in the dead



FIRST METHODIST, TOWANDA

The pulpit-desk stands out foremost with no attempt at concealment but the three-manual Moller installed last year escapes oblivion only by the two towers of tall slender pipes, adding enormously to its eye appeal. Frank A. Bartlett is organist.



THOSE COMPETING JUNIORS
New York Federation of Music Clubs lines up its choir in front of Garden City Cathedral where Grace Leeds Darnell, contest manager, staged the current competition; photographer struck a wrong note, hid Miss Darnell at left; Jean Cameron at right.

of night by a group of disguised men," according to the sexton.

Common humanity, showing its vulgarity in still another direction, offered all sorts of meaningless criticism of the whole project, possibly because this magnificent cathedral was being built "where there were no residences within 20 miles or more, with the exception" of the town of Hempstead. But Mrs. Stewart held steadfast as did also the good Bishop and Judge Hilton. "Stewart's folly" outlived all criticism and today the Garden City Cathedral stands as a monument to the stupidity of a common humanity that had more tongue in its head than brains. Credit must go also in part to the Rev. Dr. Thomas Stafford Drowne who with the architect now shares the credit for the architectural beauty of the Cathedral of the Incarnation.

The cornerstone was laid June 28, 1877, and the Cathedral consecrated June 2, 1885, by Bishop Littlejohn. In 1886 Mrs. Stewart was buried beside her husband "in the marble-encircled tomb in the crypt of the Cathedral." But death did not put an end to the gifts of Mr. & Mrs. Stewart, for by her will additional funds were provided for further building on the Cathedral grounds and an endowment fund was set up. Have the clergy of this or any other great cathedral ever thundered against the stupidity of the new-deal's soak-the-rich policies? Probably not. Anyway the Cathedral of the Incarnation exists because such policies were not in force in our land until Roosevelt inaugurated them in the recent painful & shameful decade of American history. Should we forget—or remember—this?

And in order that the Light of the World might the more persistently reach the hearts & minds of men, the Cathedral is vastly enhanced at night by exterior illumination provided by the gift of yet another rich man who escaped somewhat from the scourge of soaking the rich; William James Anderson has provided a fund for that illumination as a memorial to his wife.

At the request of the clergy we give here the lists of bishops and deans.

Bishops: Abram Newkirk Littlejohn 1869, Frederick Burgess 1902, Ernest Milmore Stires 1925, and James Pernet DeWolfe since 1942. Deans: Samuel Cox 1890, John Robert Moses 1903, Oscar F. Treder 1916, George Paull T. Sargent 1927, Arthur B. Kinsolving 2nd 1933, and Hubert S. Wood since 1940.

And the organists of the Cathedral have been just three: Dr. William H. Woodcock, Kyle Dunkel, and, since 1926, Maurice Garabrant to whom these pages—and the Cathedral—are indebted for the photographs and most of the facts we have been able to record here.

A few helter-skelter facts, even at the risk of repetition: The Cathedral was incorporated May 10, 1877. The Stewart estate endowment-fund is \$917,000. Total Cathedral grounds

are about 60 acres. Population of Garden City grew from a cow or two in those ancient days to about 12,000 more or less human beings today. Mr. Stewart originally bought 10,000 acres for the whole town, including the Cathedral site, which latter contains the Cathedral, the bishop's residence or See House, St. Paul's School for Boys, Cathedral School of St. Mary for Girls, the deanery, and houses for the Cathedral staff.

The building was begun in 1876, the cornerstone was laid June 28, 1877; work was virtually completed in 1883, and the Cathedral was consecrated June 2, 1885; total cost, about \$3,000,000, provided in full by Mr. & Mrs. Stewart. At the present writing even the Cathedral staff doesn't know all the exact dimensions of the building; the central spire is given in one place as 210' high, and in another at 310'; Mr. Garabrant is sure it is more than 210' and believes 240' may be right. Length is 188', width at transepts 109'. There are over 70 windows, no two alike. Altar is of white Italian marble. Interior woodwork is all San Domingo mahogany, beautifully & intricately carved in Gothic design, "profusely ornamented and marvellously carved."

And thus these pages have recorded that hitherto almost totally mythical Garden City Cathedral, thanks to the cooperation of Maurice Garabrant, Cathedral organist, and the Cathedral staff. We have also recorded the original organ, thanks to the Audsley Library and much hard work on the part of T.A.O.'s staff. With the cooperation of Stephen Stoot and his associates in the Casavant office we record also the stoplist of the present organ. Again Mr. Garabrant had to be pressed into service for assistance in getting this stoplist as accurate as possible. Is it accurate? We don't know, as we do not have money enough to send an organbuilder into the chests to check all the details; but we are relatively sure that that magnificent & inspiring Garden City Cathedral is now recorded where someone can find some of the facts when he wants them—which is more than could be said one year ago when T.A.O. began its tough job of doing so.

THE CHAMPION OF 'MODERN' MUSIC By Leo Nadelmann in the *Musical Digest*

The aesthetic snob is grimly determined to find beauty wherever the average listener sees nothing but ugliness. He deeply enjoys having an opinion entirely different from anybody else's, for it entitles him to membership in that highly restricted and most exclusive club of the spiritual elite. He knows everything about everything, and makes you realize it by sharp and pitiless criticism. This appeals much more to his fancy of being a real connoisseur than an expression of simple admiration.

GARDEN CITY, N.Y.*Cathedral of Incarnation*

Original by Roosevelt 1883

Rebuild by Casavant 1925

Data by Casavant with additional materials by the present organist, Maurice Garabrant.

V-71. R-76. S-92. B-9. P-5066.

PEDAL: V-7. R-7. S-17.

CHANCEL: V-5. R-5. S-13.

*New Casavant pipework.

32 Resultant Diapason

16 Diapason 56

(6 by Casavant)

Bourdon 44

Bourdon (S)

Violone 44*

Dulciana 32

8 Diapason

Bourdon

Violone

4 Diapason

16 Trombone 44

(Partly Casavant)

8 Trombone

Chimes (G)

TOWER—Expressive 6"

All new Casavant pipework.

16 Diapason 44

Bourdon 44

8 Diapason

Bourdon

GREAT 5": V-21. R-24. S-23.

CHANCEL: V-13. R-16. S-14.

*New Casavant pipework;

**Added later by James Campbell.

16 Diapason 67

(6 resultant)

8 Diapason-2 73*

Diapason-2 73

Diapason-3 73**

Hohlfloete 61

Gemshorn 61

4 Octave 61

Flute h 73*

2 $\frac{2}{3}$ Twelfth 73

2 Fifteenth 61

IV Mixture 244

8 Trumpet 61*

4 Clarion 61

4 Celesta (s)

TOWER—Expressive 6"

All new Casavant pipework.

8 Diapason 73

Clarabella 73

Viola 73

Dolce 73

4 Octave 73

Flute 73

8 Trumpet 73

Clarinet 73

Chimes 25

SWELL 4": V-25. R-27. S-29.

CHANCEL: V-13. R-15. S-15.

*New Casavant pipework.

16 Bourdon 68

8 Diapason 68

Stopped Flute 68

Viola da Gamba 68*

Voix Celeste 68

Dolce 68

VESPER SERVICE OF MUSICCOLLEGE HILL
PRESBYTERIAN CHURCH
March 30, 4 P. M.**QUARTET**Marie Straub
Helen Watson
Edward Yost
Warren Robbins**JUNIOR CHOIR**CHARLES E. STRAUB,
Organist**PALM SUNDAY****HOW TO DO IT**

To offset the churchly habit of mentioning only the preacher in all church newspaper advertising, the above is reproduced same size as the original from an Easton, Pa., newspaper. The minister kept his own name out of it, giving all the prominence to his organist and soloists. Nice?

- 4 Octave 68
Flute h 68
2 Piccolo 61
III Mixture 204
8 Cornopean 68
Oboe 68
Vox Humana 68*
Chimes (g)
4 Celesta (s)
Tremulant

TOWER 6"

All new Casavant pipework.

- 16 Quintaton 73
8 Diapason 73
Gedeckt 73
Viole d'Orchestre 73
Viole Celeste 73
4 Flauto Traverso 73
Violina 73
2 $\frac{2}{3}$ Nasard 73
2 Flageolet 61
8 Trumpet 73
Oboe Horn 73
Vox Humana 73
Celesta
4 Celesta 61
Tremulant

CHOIR 4": V-10. R-10. S-13.

*New Casavant pipework;

**Added later by James Campbell.

- 16 Lieblichgedeckt 61
(7 resultant)
8 Diapason 68
Melodia 68
Dulciana 68
Unda Maris 68*
4 Flauto Traverso 68
2 $\frac{2}{3}$ Nasard 68
2 Piccolo 61
8 Tuba Mirabilis 73**
Clarinet 68
Chimes (g)
Celesta (s)
4 Celesta (s)
Tremulant

SOLO 10": V-8. R-8. S-10.

Mostly new Casavant pipework.

- 8 Stentorphone 73
Grossfloete 73
Viole 73
Viole Celeste 73*
4 Flute 73
8 Tuba Mirabilis 73
French Horn 73*
Orchestral Oboe 73*
Chimes (g)
4 Celesta (s)
Tremulant

*Origin somewhat confused.

COUPLERS 44:

Ped.: G. g. S-8-4. s-8-4. C. L-8-4.

Gt.: G-16-4. g-16-8-4. S-16-8-4.

s-16-8-4. C-16-8-4. L-16-8-4.

Sw.: S-16-4. s-16-8-4. L.

Ch.: S-16-8-4. C-16-4. L-16-8-4.

Solo (L): G. S. L-16-4.

Chancel-Tower Onoroffs 6:

Chancel Pedal Off;

Chancel Great Off;

Chancel Swell Off;

Chancel Divisions Only;

Tower Divisions Only;

Both Divisions On.

The G-G-16 coupler operates only on Hohlfloete, Gemshorn, Octave, Fifteenth, Mixture, Trumpet, and Clarion; the G-G-4 operates only on the Diapasons, Harmonic Flute, and Twelfth.

Crescendos 7: Tower Pedal & Great, Swell, Tower Swell, Choir, Solo, Chancel Registers, Tower Registers.

Combons 46: P-6. p-3. G-6. g-4.

S-6. s-6. C-4. L-3. T-4. t-4.

All through the couplers & accessories, P, G, S refer to the respective Chancel divisions, while p, g, s refer to the Tower.

Crescendo Couplers 1: All shutters to Swell shoe.

Reversibles 10: G-P. S-P. C-P. L-P. S-G. C-G. L-G. S-C. Full-Chancel. Full-Tower.

Chancels 2: Chancel. Tower.

Stoplist of original organ will be found on May p.162. The presiding bishop at the time of the rebuild wanted a builder who would preserve as much as possible of the Roosevelt original, though the tendency in that lavish period was to junk all old pipes and build new. There is reasonable doubt that Roosevelt's elaborate plan of chancel-tower-chapel-Echo divisions ever worked on the electric action available then; certainly it had not worked in the decades prior to its rebuilding. If any reader can supply definite facts on that point, covering the period from 1883 on to 1923, these columns will welcome his report.

**NO ONE STRONG ENOUGH
TO GUARANTEE PEACE**

"There can be no absolute guarantee that peace will be maintained as long as any nation has the sovereign right to decide questions of war and peace for itself."—Rollins College Conference.

EDITORIAL COMMENTS

AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Chiefly About Noises

WHEN we listen to statements made over the radio we haven't the slightest assurance that what is said is said honestly; we're rather certain someone paid the talker to say it—paid him or her either directly or indirectly. When we see items in the average news type of magazine, we know by experience that advertising is somewhere in the background. All this is a part of what is called Propaganda, or possibly Promotion. Nothing is on the level; nothing is honest: it's all done because the speaker or the editor gets money for it, directly or indirectly. And I'm not talking about The Diapason and Mr. Gruenstein; if any reader doesn't know either Mr. Gruenstein or me better than that he can go bag his head in a sand-pile.

All this venom is merely to caution this lovely world of ours that anything printed in the text pages of T.A.O. must be on the level and honest, and none of it dare be printed because someone takes a little or a lot of advertising. If T.A.O. followed that sort of practise, what it prints wouldn't be worth the ink it takes, and commendation & condemnation wouldn't be worth a continental.

Mr. S. Lewis Elmer, ever tenderly solicitous for my esthetic welfare, decided I should hear the Bethlehem Bach Choir do Bach's "B-Minor" in our town's great Cathedral named in honor of one of the Sons of Thunder, so I dutifully went April 13, walking up from 42nd Street to 112th; and just to prove I could still do it, I walked back. Seven or eight miles for an old man about 90 is not bad. Mr. Elmer couldn't do it; I have trouble making him walk anywhere longer than three blocks.

St. John's Cathedral is not only a magnificent building, it's a perfectly safe church for any thinking man to attend at any time, definitely certain he won't understand a word read, said, or sung. In Bach's "B-Minor" we had the hazy sensation that we'd heard those tunes before, and it was a pleasant rumble.

I think the great object-lesson of the "B-Minor" is never learned by average organists. They go right on setting their registration for fortissimo Diapasons & mixtures when they start a fugue, and the same blessed registration prevails to the end. I shall go back to the Cathedral again some Sunday when I'm thoroughly nauseated with the pulpit's pious platitudes in a world feverishly going to perdition on skids, for no matter what the preacher says, I won't hear it in the lovely Cathedral of St. John the Divine. What this old world needs most now is not a good five-cent cigar but a good live Son of Thunder to crusade for decency.

The April 13 splash was Trinity Church's manner of telling New York City it was now 250 years old. The Cathedral was packed to capacity. When the place thus is crowded, the rumble is not quite so unbearable; none the less, some few people began the walk-out after hardly more than twenty minutes of it. I stayed; I have learned to stand anything, if I must. Only about a tenth of the audience heard anything to advantage. But so grand are those "Mass" choruses of Bach that hearing them even under unsatisfactory acoustics was a feast to a man's heart. I'd like some Irate Reader to tell me of just one chorus by little George Handel to hold a candle to even the poorest chorus in the "B-Minor."

People believe in music. They say they believe also in God.

I never yet saw even a fiftieth of that Cathedral filled when God was presumably there. It was jammed when music was there. I don't believe I care much for humanity. Don't like my dog much either; he's every bit as selfish, shortsighted, & greedy. He flatters me too when he wants to get something out of me. The only time I know he's on the level is when he gives me a dirty look or barks at me.

Anyway Trinity Church didn't get a birthday present this time; it gave New Yorkers something rather magnificent.

Once again our beloved United States senators lie. At the very start of their proposed bill to free the American citizen, worker and employer, from abject slavery to laborunion bosses, these senators say: "The denial by some employers of the right of employees to organize and the refusal by some employers to accept the procedure of collective bargaining lead to strikes." And that's a lie if I ever saw one. Ninety-nine out of every hundred strikes are caused by the laborunion leader's instigation of the laborer to want more money for less work. Taxes are grievously high and the blessed republicans, in power for the first time in a dozen years, have not yet done a darned thing about it, though they've talked a lot. Furthermore, the Roosevelt clique perpetuated by Truman invariably sides with laborunion bosses and compels employers to give more money for less work every time a union asks for it. The laborunion leaders think that's lovely.

To offset the treacherous senate, the house of representatives proposes a bill with real freedom in it. It would do your heart good to read what my district's representative, Dr. Ellsworth B. Buck, an educator by profession, told the house in his discussion of the bill. There's a man we can trust and respect. That's the complete answer to the vicious string of conditions that cause unending strikes; it's the sane man's answer to the senate's lies in lines 8 & 9 of page 1 and line 1 of page 2 in S.1126 Report No.105 which so flagrantly lie about the cause of strikes.

And now for some chopsticks. A guileless reader asked about suitable organ music for weddings. No one has yet pointed out the most vital consideration—the lack of any printed program. Wedding guests must judge entirely by what they hear; they have no titles or composers' names to guide their notions. The music fails or succeeds entirely on its own merit. And they are there to be entertained, not instructed.

"What the church teaches and what you ought to accept and believe" was the way one preacher put it in his sermon on theologies. The poor gullibles in the congregation probably accepted it. But would any T.A.O. reader be silly enough to accept the same creed if we changed it to "What T.A.O. teaches and what you ought to accept and believe"? Not on your life. T.A.O. readers have brains of their own, and they use them too. Glory be.

Old Isaiah was a wise one. He knew who the crooks were in his day. "Your rulers are unruly men, hand in hand with thieves, every one fond of his bribe, keen upon fees, but careless of the orphan's rights, and of the widow's cause." Isaiah 1: 23, in that superb Moffat translation. People who don't read their Bible much & often are missing a lot of fun, not to mention also a lot of superb reporting on ancient of days. In 9:16, "The leaders of this people mislead them."

10:1, "Woe to those who issue harsh decrees, penning orders that oppress."

"Now that the tumult and shouting have died. . . . the truth may be told about the artistic merits of Kirsten Flagstad's New York recital," said Olin Downs in the New York Times. Is artistic merit the only consideration? How about personal decency, liberty, and cooperation with those who preserve decency & liberty instead of with those who would exterminate both?

Little Butch LaGuardia is out of our city-hall now and it seems to me, though I voted against him, our mayor Bill O'Dwyer is doing a bang-up job of it. LaGuardia started and O'Dwyer passively continues New York's campaign for noise-abatement. In checking the police department's anti-noise warnings through 1946, Manhattan borough was the worst offender, Brooklyn was next, Bronx & Queens boroughs tied for third place, and our woody little Richmond borough came out tops. That's only one reason why T.A.O. is glad it moved its workshop to that least but quietest borough. We have trees out here, besides quiet. I can look out any of my sixteen windows and see trees, not brick walls.—T.S.B.



THE ORGELECTRA

developed by Austin W. LaMarche to take in normal 110-volt a.c. from the normal light circuit and feed out the desired d.c. voltage at the other, held constant by special controls, no matter how much or little is drawn.

Orgelectra for Action Current

Devised and marketed by AUSTIN W. LAMARCHE

Modern organs require two varieties of electric current. First is the a.c. or d.c. used in good doses to operate the Orgoblo of anywhere from 1/6th h.p. up to 100 h.p. and, nowadays, probably even larger. Second is some source of d.c. to feed through the key-action, combinations, etc., and make the miniature magnets operate to open their miniature valves. In modern times a small generator is generally hitched to the shaft of the Orgoblo, either direct or by belt, and this small generator manufactures the d.c. on the spot. And it is supposed to be, and often is, quite reliable and steady.

Now Mr. LaMarche's Orgelectra eliminates the flightiness and steadies the current-supply down to a respectable reliability. He feeds a.c. into his Orgelectra at one end, and without any moving parts in the machine, extracts the required d.c. voltage out of the other, and it stays put. You can have an Orgelectra in the chancel divisions, another in the gallery, and another up with the Echo Organ. In every case your organ-action gets the direct current it needs to make it function with snap & precision. You install it, pay the bill, forget it, and live happily ever after.

The LaMarche Brothers, Chicago, began working on such a device about a decade ago, beginning with transformer-rec-

tifiers. They took in 110 volts, ran that a.c. through the transformer which reduced it to, say, 10 volts needed for the action; they then ran that 10-volt a.c. through the rectifier which changed it to d.c. and you had your action-current. Then came the war. And among other things the engineers discovered new uses for a type of metal called Selenium. They found it more reliable. It lived longer, with vastly less troublesome deterioration. The upshot of it was that Austin LaMarche was turned loose on the thing and soon had it ticking to his complete satisfaction.

He feeds 110-volts from the normal lighting system directly into his Orgelectra and from the other end draws out d.c. at 10 volts or whatever he needs; nothing moves within the Orgelectra, and its selenium plates age only from 5% to 10% in their first 10,000 hours of use, after which they remain in that state forever. Copper plates formerly used instead of selenium age much more than that. And another advantage is the increased stability of the selenium output; the Orgelectra is equipped with "a saturable reactor which holds the voltage practically constant from no load at all to full capacity of the organ." You can play one stop or two hundred stops; this "saturable reactor" feeds out the same steady current supply no matter what happens to your registration.

Austin W. LaMarche got himself entangled with the war and wound up as a major in command of the 882nd squadron of B-29's based on Saipan. Soon after the army and he parted company, the Orgelectra was born. And now he points to a long list of users, including the following builders known to T.A.O. readers: Austin, Hillgreen-Lane, Kilgen, Moller, Reuter, and Wicks. His Orgelectra can be installed either in the blower-room or in the organ chambers.

A NICE SOCK FOR YOU

Quoted from Sigmund Spaeth's *At Home With Music*

"The organ, however, is too detached from everyday music to be of vital interest to the average listener. He is no longer likely to hear great organ playing in any church, and the performances in theaters and over the radio are cheapened by spectacular tricks, abuse of the Tremulant, and mere experiments in freakish tone-colors."

QUESTION AND ANSWER DEPARTMENT

A friend wondered why he was not among those consulted on T.A.O.'s problem of admitting or rejecting electro-tone advertising. We already knew his viewpoint; asking for it was therefore not necessary and would only have been a waste of his time and ours.—T.S.B.

BOUGHT	BOOKS ABOUT	SOLD
ORGAN HISTORY	ORGAN MUSIC	
ORGAN CONSTRUCTION	ORGANISTS	
JAMES C. ANDREWS		
Box 565, Station A	—	Champaign, Illinois

ANDRE MARCHAL

Organist of St. Eustache, Paris

Available for teaching and recitals

on tour **OCTOBER** through **JANUARY**

M. Marchal will give a series of recitals at the Cleveland Museum of Art in the Fall

for further information address

Eleanor Wingate Todd, *personal representative*
2657 Shaker Road, Cleveland Heights 18, Ohio

SPECIAL SUMMER COURSES

Facts About Special Courses Offered Organists This Summer
Index of Current Summer Courses

Herewith is a summary of the summer courses advertised in these pages for the current season.

American Conservatory, organ, choir-work, theory; Chicago, June 23 to Aug. 2; May page 148.

Grace Leeds Darnell, junior-choir work; New York, Aug. 12 to 28; April 132; May 167.

Eastman School of Music, organ, service-playing, repertoire; Rochester, N.Y., June 23 to Aug. 1; May 148.

Fort Worth Conference, Protestant-church music; Fort Worth, Tex., June 2 to 6; March 99; April 119; May 145, 160.

Juilliard School of Music, complete courses, specials in church music and organ; New York, June 30 to Aug. 8; April 132; May 148.

Methuen Organ Institute, concentrating on organ, master-classes with specialists; Methuen, Mass., July 21 to Aug. 16; April 114, 130; May 145, 160.

New Wilmington Institute in Church Music, choir-building, worship-planning, organ; Westminster College, New Wilmington, Pa., Aug. 18 to 24; May 162.

Pius X School, complete Catholic-liturgy course; New York, June 30 to Aug. 8; May 166.

Redlands University, choir work, Gregorian, everything pertaining to church-service music; Redlands, Calif., June 16 to 26; May 147, 160.

G. Darlington Richards, boychoir work; New York, July 7 to 18, July 21 to Aug. 1; May 164.

School of Sacred Music, special courses in church music; New York, dates not indicated; March 101; April 137; May 169.

Waldenwoods School, choir-work, organ, theory, voice; Hartland, Mich., July 14 to 27; May 173.

Wa-Li-Ro, boychoir work; Put-in-Bay, Ohio, June 30 to July 4; May 170.

Wellesley Conference, complete course on church-music problems; Wellesley, Mass., June 23 to July 2; May 149.

Westminster Choir College, choir-work for church organists, public-school music for supervisors, under direct teaching by Dr. John Finley Williamson; Princeton, N.J., July 21 to Aug. 10; April 119; May 144, 160.

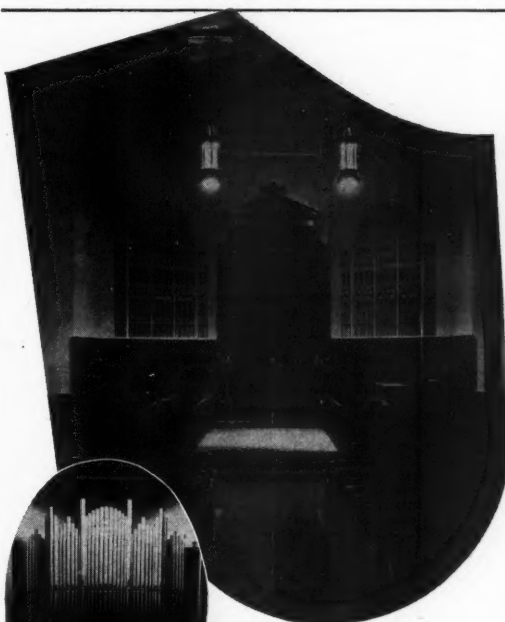
The purpose of the following comments is not to bait advertisers but to give vital information to our readers not already contained in the advertising or text pages. Nothing is more valuable to the organist than the inspiration derived through taking one of these summer-courses. This year fifteen courses are available in eleven cities in nine states.

Methuen: Mr. Weinrich's classes will deal with Bach's Sonatas 5 and 6, Orgelbuechlein Advent and Christmas Choralpreludes, Preludes & Fugues in G and Am, Toccata-Adagio-Fugue C, and Hindemith's Sonata 1. Mr. Howes will deal with Bach's Sonatas 1 and 4, the 6 Schuebler Chorales, Fugue Ef, Fantasia & Fugue Gm; movements from Widor's 2, 5, and 6; and choralpreludes by Brahms and Parry. Mr. White takes Bach's Prelude & Fugue Bm and Pastorale Suite; Franck's Chorales, Messiaen's Seigneur, Maleingreau's Mystic Lamb Symphony, etc. Mr. Biggs will deal with pre-Bach, Bach's Art of Fugue, the sonatas of Reubke and Sowerby, and concerted music for organ and other instruments.

New Wilmington Institute: Westminster College Conservatory of Music summer-course faculty has been expanded; Mr. Kettring is already known to T.A.O. readers. Barrett Spach graduated from the David Mannes School, New York, is organist of the Fourth Presbyterian, Chicago, and recently took on also the organ department of Northwestern University. James W. Evans, M.S.M., and Charles I. Sager, M.Mus., are on the College faculty, the latter specializing in voice.

Redlands University: In addition to facts already noted, there will be a series of evening lecture-forums by (not

WICKS ORGAN OF THE MONTH



a WICKS in
Galesburg

Here is illustrated the transformation which can be had for older church organ installations.

This Wicks organ, recently installed in First Presbyterian Church, Galesburg, Illinois, is an instrument of forty stops, based on thirty-four ranks. The organ is divided, and speaks from behind exquisitely designed grilles, with excellent volume and tonal results. The obvious contrast between the old installation and organ front, and the artistic dignity and impressiveness of the new design, is a concrete example of what fine results can be obtained in this direction. Based on tried-and-true musical principles the tonal and visual results of this fine instrument are a thrill to hear and see. The Reverend Dr. G. Christie Swain says: "We greatly appreciate the craftsmanship which has given us this ideal organ."

Consult Wicks specialists on your organ problems.

WICKS
ORGANS

HIGHLAND ★ ★ ILLINOIS

listed heretofore) Rowland Leach and Harry J. Tomlinson. Dr. Irene Robertson will be among those providing daily twilight-hour recitals. Organ music by Everett Titcomb will feature one program.

Waldenwoods: The only additional fact comes from Grace Leeds Darnell, on the Waldenwoods faculty this year; she will do her work with the aid of a demonstration choir of children from Lansing.

Wa-Li-Ro is one of the unusual courses, combining "a summer choir-school and camp for choristers and choirmasters of the Episcopal church"; two morning hours and a short

evening period are spent in singing, and there is a quarter-hour musical service in St. Paul's Church. "The rest of the day is spent in outdoor activities under competent leaders," including the inimitable Canon West of New York. The location is on the shore of Put-in-Bay, Lake Erie, Ohio. Special conference period is short but the season extends from June 23 to Aug. 4. Courses for the choirmaster include organization, discipline, vocalizing, liturgics, rehearsals, etc.

Wellesley: Mr. Apgar deals with repertory for the liturgical year. Mr. Faxon teaches choir training with particular reference to volunteer and small choirs. Lecturers will include Edward B. Gammons, Ralph A. Harris, Arthur Howes.

REIMS, FRANCE

Eglise Reformee

Frederic Haerpfer

PEDAL

16 Sub-Bass
Bourdon (G)

GREAT

16 Bourdon
8 Montre
Major Flute
Salicional
4 Prestant
2 Doublette

SWELL

8 Bourdon
Gamba
4 Flute
Cordedain
2 2/3 Quint
III Fourniture
8 Trompette

Couplers 6: G-P. S-P. S-G-16-8-4. S-S-4.

Crescendos 2: Swell. Register.

One adjustable combination piston.

Full-Organ piston.

Pneumatic action. Couplers operated by hitch-down pedals.

Nomenclature is here given as customary in these pages. All data by courtesy of Edwin De Turck Kooser, then of the army, now again of Hollis, N.Y. Says Mr. Kooser:

"Except for enlarging the Pedal by borrowing, this is the most beautiful organ of its size I have ever played. The feeling of fullness achieved by the ensemble is such as is seldom duplicated in many organs even twice its size. The Great Montre and Prestant differed very slightly, if at all, in loudness, the main difference being that the Prestant was brighter. I believe this was an important factor in drawing the Fourni-

ture into the ensemble.

"A month prior to the time I copied the stoplist, the Cordedain had been an 8' Voix Celeste; and a month later it was changed again, this time becoming a 1 3/5' Tierce. Each of the three was very acceptable and it is with hesitancy that I say each change was an improvement. I heard Alexandre Cellier give a recital on the instrument.

"The cylindrical objects beneath the music-rack are the aluminum reflectors of two electrical warmers; they were exceedingly efficient."

Mr. Kooser also heard Andre Marchal play the following recital on the 4-87 Gonzalez 1938 rebuilt organ in the Cathedral, Reims:

Buxtehude, Prelude & Fugue Fsm.

Grigny, Recit; Fugue.

Bach, Fantasia A

Franck, Chorale Am

Barie, Intermezzo

Langlais, Nativite

Alain, Litanies

Improvisation Triptyque

Vierne, Toccata

Of the organ he says: "I managed to see the action of this instrument: tracker with Barker levers—truly awful in its conception." The stoplist of this instrument was published in Sept. 1939 T.A.O. Our thanks to Mr. Kooser for these materials and for the two snapshots he took in those dear old army days.

HERE'S YOUR CHANCE

If you like to give advice

"I am planning to build an organ of three units, but not being an expert I'm not very sure of myself. I wonder if T.A.O. readers can give me some suggestions. Here is my proposed stoplist."

V-3. R-3. S-11. B-8. P-255.

Pedal

16 Bourdon

8 Bourdon

Great (enclosed)

8 Diapason 73m

Bourdon

4 Diapason

Tremulant

Swell

8 Bourdon 97w16'



North Transept, Reims Cathedral

Gemshorn 85m

4 Bourdon

Gemshorn

2 2/3 Gemshorn

2 Gemshorn

Tremulant

Couplers: G-P. S-P. S-G.

Crescendos 3: G. S. Register.

Combons 13: P-2. G-3. S-4. Tutti-4.

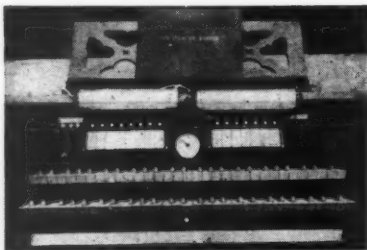
Now don't let anyone weep about the cost of crescendo-chambers and combons; Richard Seymour of La Grange is doing the work himself, so those costs do not figure.

Unless someone wants to go modern on him, hasn't he devised about as safe a job as is possible with those three ranks? If he could get a metal Bourdon it would be safer, as also if he could have a Diapason of better tone than the old-style muddy type. Gemshorn cannot be surpassed as a unit. If he doesn't mind a little extra work, add some couplers—S-P-4, S-G-16-4, S-S-16-4.

How about some suggestions from the experts?—T.S.B.

DON'T BE TOO SURE

War is over? Not for some members of the organ profession. "I am returning home," wrote then Private now Mister George G. Orr, April 2 from Korea, then in the more or less tender care of the postmaster (who finally grew very careless about his tenderness), now in the bosom of his family back in New Britain, not Conn. but Pa.



Eglise Reformee, Reims

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The NEW BALDWIN ELECTRONIC ORGAN



After 16 years of research and development, the Baldwin Electronic Organ, in which tone of traditional organ character is both generated and amplified electrically, is available for delivery.

The tone-colors produced by the Baldwin Electronic Organ are electrical analogies of the true tone characteristics of Diapasons, Flutes, Strings, and Reeds. The harmonic structure of the initially generated tone contains *all the audible natural harmonics* or partials as well as the fundamental tone. In order to achieve the desired tone-colors, the undesirable harmonics are subtracted from the "rich" tone by means of

Tone Filters. The resultant tone is amplified and projected as a musically authentic sound wave.

The action of both manuals and pedals is so designed that the attack and decay of tone is graduated, producing a tone of true organ character.

The exquisite walnut console is a classical example of simple, dignified design.

Specifications for the Organ Console are in accordance with A. G. O. standards. The 32-note Pedal-board is concave and radial.

Specifications

SWELL

Violin Diapason	8'
Stopped Diapason	8'
Aeoline	8'
Trompette	8'
Clarinet	8'
French Horn	8'
Oboe	8'
Vox Humana	8'
Flute	4'

Salicet	4'
Dolce Cornet	

GREAT

Bourdon	16'
Open Diapason	8'
Melodia	8'
Dulciana	8'
Trumpet	8'
Octave	4'

Violina	4'
Clarion	4'
Swell to Great	8'

PEDAL

Open Diapason	16'
Bourdon	16'
Cello	8'
Flute	8'
8' Great to 8' Pedal	

Vibrato: Pitch-vibrato of two stages—Medium and Full. Echo Switch: Main—Echo—Full
Tone-color Variant: Graduated control to accent or subdue the higher frequencies

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SERVICE PROGRAMS

Column closes the first day of each month. The aim is to show services by organists of nationwide fame and services giving unusual materials.

PAUL CALLAWAY

*National Cathedral, Washington
Sept. 15 to April 27

Anthems

Bach, Jesu Joy of man's desiring
The Lord will not suffer
Baird, Let all mortal flesh
Promise which was made
Beethoven, Hallelujah
Brahms, How lovely
O heart subdued
Bullock, O most Merciful
Byrd, Ave verum
Hail O Light Immortal
Have mercy upon me
Sing joyfully unto God
Souls of the righteous
Callaway, Hark the glad sound
Chapman, All creatures of our God
Davies, God be in my head
I vow to thee my country
Elgar, Jesus Lord of life
Light of the world
Farrant, Lord for Thy tender
Franck, O Lord most holy
Gardiner, Thee Lord before the close
Gibbons, O Lord increase my faith
This is the record
Ireland, Many waters cannot
Macfarren, Lord is my shepherd
Martin, Hail gladdening Light
Martini, On the Mount of Olives
Mendelssohn, I waited
Noble, Alleluia
And all the people shouted
O Wisdom Spirit
When I survey

Cyril Barker

Ph.D., M.M., A.A.G.O.
Detroit Institute of Musical Art
(University of Detroit)
First Baptist Church, Detroit, Mich.

Martin W. Bush

F. A. G. O.
First Central Congregational Church
Chairman, Music Department
UNIVERSITY OF OMAHA
Omaha, Nebraska

Charles Harlan Clarke

Organist and Choirmaster
Grace Church, Chicago

Joseph W. CLOKEY

Dubert Dennis

M. M.
TEACHER — CONCERTS
First Christian Church
Oklahoma City

Parker, Now sinks the golden sun
Parratt, Give rest O Christ
Purcell, Let my prayer
Rachmaninoff, Let us who represent
Schuetz, Give ear O Lord
Shaw, They buried Him
Sowerby, I was glad

I will lift up mine eyes
Now there lightens upon us
Tchaikovsky, Blessed angel spirits

How blest are they
Thiman, O Strength and Stay
Torovsky, Softly the stars
Weelkes, Hosanna to the Son
Wesley, Wash me thoroughly
West, Hide me under the shadow
Willan, O saving Victim
C.L. Williams, When the Son of Man
D.M. Williams, In the year that
R.V. Williams, Rise heart thy Lord
Wood, This sanctuary of my soul

Te Deum
Arnold—Sowerby Dm—Stanford Bf—
Titcomb—

R.V. Williams on traditional themes.
Benedictus es
Gaul Bm—Hungerford—Noble Gm—
Strickland.

Benedicite
Noble Bm—Whitehead.

Benedictus
Howells.

Jubilate
Howells Ef—Moeran—Sowerby Bf.

Communion Service
Callaway—Candlyn Df—Willan—
Palestrina's Missa Aeterna Christi—
Missa de Angelis—Missa Marialis.

Mag. & Nunc dimittis
Brewer D—Byrd with faux-bourdon—
Clark-Whitfield F—Edmundson—
Morley with faux-bourdon—
Noble Am, Bm—Sowerby D—
Stanford Bf—

Tallis with faux-bourdon—
Walmisley Em—Wesley for two voices—
Willan Bf—Willan with faux bourdon—
D.M. Williams Am—R.V. Williams C.

Cantate Domino
D.M. Williams.

Deus miseretur
D.M. Williams.

The Good Friday three-hour service was divided into six sections, The Cross, Love, Redemption, Suffering, Death, Victory, each headed by a brief non-Scriptural text, and each consisting of an organ choralprelude by Bach, Bible reading, prayer, hymn, address. Mr. Callaway's six preludes:

When on the Cross
I Cry to Thee Lord Jesus
A Saving Health to Us

William H. Barnes

MUS. DOC.

Organ Architect
Organist and Director
First Baptist Church, Evanston

Author of

'Contemporary American Organ'

(Four Editions)

1112 South Wabash Avenue
Chicago 5

O Lord Have Mercy

Hark a Voice Saith
Christ Lay in Bonds of Death

The Cathedral prints a calendar of generally four pages, often six; its organist and assistant-organist are named with the clergy on the first page.

Services are listed for 9:30, 11:00 and 4:00. Titles of organ preludes and post-

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First Methodist Church
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De Profundis Clamavi
Fantasia (J. Fischer & Bro.)

ludes are printed on the 11:00 and 4:00 lists. Gregorian is liberally used, especially at the 9:30 service. Boychoir.

LAURENCE DILSNER
St. James Episcopal, Long Beach
Palm Sunday Evening
Couperin, Fugue on Kyrie
Drop dew ye heavens, Tye
Now praise to God, Vulpius
Bach, Come Sweet Death
Boundless Mercy, Gregorian

Roy Perry
First Presbyterian Church
KILGORE, TEXAS

Richard Purvis
Organist and Master
of the Choristers
Grace Cathedral San Francisco

Irene Robertson
MUS. D., F.A.G.O.
Organist
FIRST METHODIST CHURCH
UNIV. of SOUTHERN CALIFORNIA
Los Angeles

Robert M. Stofer
M. S. M.
Organist and Choirmaster
The Church of the Covenant
Cleveland

Lauren B. Sykes
A. A. G. O.
Organist-Choirmaster
First Christian Church
Conductor, Multnomah A-Cappella Choir
Portland, Oregon

Charles Dodsley Walker

Samuel Walter
Boston University
The Eliot Church of Newton
Boston

Harry B. Welliver
MUS. M.
Organist
State Teachers College
MINOT NORTH DAKOTA

G. Russell Wing
M. S. M.
Organist and Director
First Congregational Church
La Grange, Illinois

Dale W. Young
Mus. B.
Zion Evangelical Church
Jordan Conservatory — Butler University
Indianapolis

Thou Man of griefs, Gregorian
Dubois, In Paradisium
O Jesus tender Shepherd, Brahms
Blessing glory wisdom, Bach
Brahms, Intermezzo
Now thank we all, Bach
Lord for Thy tender, Farrant
Bach, O Sacred Head

Mr. Dilsner presented this program as a Lenten special instead of the customary cantata; "the congregation liked the idea."

MINNIE JUST KELLER
*First Congregational, Reading
Four Holy-Week Programs
*Mendelssohn's Sonata 6
Bach, Blessed Jesus
Schubert, Ave Maria
Dvorak, New World Largo
*Bossi, Ave Maria
Bach, Jesu Joy of Man's
Novak, In the Church
Palestrina, Prayer
*Franck, Chorale 3; Adagio
Bach, Have Mercy on Me
Mendelssohn, Son. 1: Andante
Dubois, Benediction
*Malling, Gethsemane
Bach, O Sacred Head
Gounod, In Paradisium
Brahms, O World I E'en
Bach, Come Sweet Death

Programs were given at noon and each included Scripture, prayer, and hymn.

G. DARLINGTON RICHARDS
*St. James Episcopal, New York
Sept. 29 to April 27
Antbems

Andrews, Lord of all being
Bach, God my Shepherd
Bortnyansky, Like a choir of angels
Crotch, Lo star-led chiefs
Davies, God be in my head
Dvorak, Blessed Jesu
Dickinson, List to the lark
Faure, The Palms
Garrett, Prepare ye the way
Gounod, Come unto Him
Savior of men
Then said He on the throne
Zion's ways do languish
Handel, Comfort ye
Kinder, Love not the world
Martin, Hail gladdening Light
Like as a father
Mauder, O was there ever
Mendelssohn, Be thou faithful
Lord God of Abraham
O for the wings
Mozart, Glorious is Thy Name
Noble, Fierce was the wild billow
Souls of the righteous

Parker, Before the heavens
In heavenly love
Lord is my Light
Purvis, Of winter-thorn
Richards, Glory in the highest
Into the woods

Roberts, Seek ye the Lord
Robinson, O great Invisibility
Saint-Saens, Angel bands
Schubert, Lord is my Shepherd
Speaks, Thou wilt keep him
Stainer, Awake put on strength
God so loved the world
Grieve not the Holy Spirit
Sullivan, Harken unto Me
Tours, God hath appointed a day
West, Woods and every
Woodman, Turn Thy face

Benedictus es
Beach D—Custance D—DeCoster F—
Matthews Af—Neidlinger F—
Richards C—Webbe D.

Benedicite
Richards F—Stokowski F.
Communion Services
Martin C—Stainer Ef—Stainer F.

Magnificat
Stanford Bf—West Ef.

Nunc dimittis
Hall Ef—Marks C—Parker Ef—
Stainer Bf—West Ef.

It's a boychoir, calendars are printed, services are at 11:00 and 4:00. Preludes and postludes are generally named on the calendars, three pieces usually constituting the evensong prelude. Complete "Communion Service" settings are rarely reflected on the printed order of service, two or three excerpts rather being the rule. The plan would seem to be one canticle sung to a choral setting each morning, the others chanted; and in evensong only the "Nunc dimittis" used, rarely the "Magnificat."

JAMES L. SYDNOR
All Saints Episcopal, Richmond
Folk-Hymns of the Southland
Ye nations all on ye I call—1
Jesus born in Bethlea—2
Thou Man of griefs—3
Drooping souls no longer grieve—3
What wondrous love is this—2
The Lord into His garden comes—2
Wake up my muse—1
What's this that steals—1
Where now are the Hebrew children—2
There is a land of pleasure—3
When I can read my title clear—3
Come Thou Fount of every blessing—1
1—harmonized by John Powell
2—h. by Annabel Morris Buchanan
3—h. by Hilton Rufty

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SCHOOL OF SACRED MUSIC*Program of Candidates' Compositions*

May 11 the School presented its M.S.M. degree candidates in the following program of their own compositions:

Francis Hopper, Suite on Psalm 150
David Miller, "Rejoice ye"
James Winn, "O come let us sing"
Miller, "Be Thou not far from me"
Mary Reese, "Jesus Lover of my soul"
Robert B. Morris, "Hymn to God"
Miller, "Mine eyes are ever toward"
D. DeWitt Wasson, Opus Sacrum (3 mvts.)
Miller, "He shall call upon me"
George A. Ashton, "God is our Refuge"
Russell E. Hayton, "Pilgrim's Song"
Doris A. Veazie, "Sounds over all"
Thomas C. Weaver, "My King rode in"
Roberta Russell, "God's presence"
Jean Kilpatrick, "Victory"
Don Allured, "Spirit of Life"
Barbara J. Smith, "O glad some Light"
Louise Crane, "Ere I sleep"

DR. JOSEPH W. CLOKEY

in his year in Arizona wrote two suites and two partitas for orchestra, and some lesser pieces. After teaching in the University of Southern California summer-course he returns to Miami University, Oxford, Ohio. A Partita for organ & strings will have its premiere Oct. 4 in Town Hall, New York, played by Edouard Nies-Berger's new Philharmonic String Orchestra, Mr. Nies-Berger acting both as conductor and solo organist.

W.M. RIPLEY DORR'S

St. Luke's Choristers have begun work on their 75th motionpicture, *Fighting Father Dunne*, produced by R.K.O.; the story centers about a home for boys, and Mr. Dorr this time will personally appear in the picture, under his own name as the priest-choir-master-organist, conducting his boys in a rehearsal. A third album of recordings has been produced by Capitol Records, *Seasonal Hymns-Carols-Chorales*.

ANDRE MARCHAL

has been engaged to give ten recitals in the Museum of Art, Cleveland, Ohio, between the middle of October and middle of January. This famous organist came to America first in 1930 for such a series in the Museum and Mr. LaBerge brought him back for a transcontinental tour in 1938.

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BIRGER NILSEN

of Zion Lutheran, Richmond borough of New York City, has been appointed also to Randall Memorial Church of the famous & wealthy Sailors' Snug Harbor, same borough. He returned safely from the war and resumed church activities, at the same time enrolling in the Guilman Organ School.

JEAN PASQUET FALLS TOO

He's gonna build one for himself. He's an organist, his wife's an organist, his father-in-law's an organist. And who knows but that one of his two defenseless sons will have to be an organist too? Anyway it's to be a 4m, one manual for each member of the family. And he has already started the project though not the actual building.

ELECTRONOME

The common Metronome has been bothering musicians for many years—and musicians

who were not thus bothered by it were a much greater botheration to audiences having to listen to their faulty rhythms. When the Electronome was invented T.A.O. told its readers all about it. Then came the slump and the war. Now the Electronome is being manufactured and marketed by the Franz Manufacturing Co. of New Haven. Current of 110 volts on 60 cycles was originally necessary but the Franz Co. now produces Electronomes that operate on three additional currents: 110v 50c, 220v 60c, and 220v 50c.

WEST POINT CADET CHOIR

went to Washington, D.C., May 11 and gave several lengthy programs, one in the Washington Cathedral, Frederick C. Mayer conducting as usual. Mr. Mayer brings his men to New York once or twice each winter but we believe this is the first time they sang in Washington. It's a superb choir of men who sing astonishingly well.

DOING HIS SHARE

Dr. William H. Barnes is doing his share to restore prosperity to the organ world; he has in hand six organ projects, two of them running from thirty to forty thousand each, the other four smaller. The more new organs, the better. Everybody dig in.

READERS' WANTS

Books of interest to the organ world are offered by James C. Andrews. Box 565, Station A, Champaign, Ill. These are duplicate copies he is disposing of in order to increase his own fund to purchase other books for that growing library of his.

ANY OLD SONG-BOOKS?

\$151,000. was paid recently for a copy of *The Bay Psalm Book*, "the first book printed in the English colonies in America," published in 1640. Better not throw away any old books till you take a second look.

VAN DUSEN CLUB

of Chicago opened the year with a forum on choral music and directing, Jan. 13; followed Jan. 26 by presenting Victor Mattfeld in his M.Mus. degree recital (Bach's Sonata Em and Vienne's Fourth); and Feb. 10 held a valentine party. The Van Dusen Club is an organization of organists honoring their teacher Dr. Frank Van Dusen of the American Conservatory.

Robert Baker

Sac. Mus. Doc.

First Presbyterian Church of Brooklyn
Temple Emanu-El, New York City

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Carnegie Institute

PITTSBURGH

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Richard Keys Biggs

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MUSICALES

Church and Concert

MOUNT HOLYOKE'S GIRLS

Ruth Douglass, conducting

Here are some programs from Mount

Holyoke College gleeclub:

Sunday Morning Service

Psalm 23, Schubert

Blessing glory wisdom, Bach

Karg-Elert, Festival March

A Jewish rabbi preached the sermon that morning; a Protestant clergyman from New Jersey preached the following Sunday.

Spring Concert

w. Brahms, Six Love Songs, Op. 52

m. Schutz, Give ear Oh Lord

m. Gumpeltzhaimer, Jesu I will ponder

m. Thompson, Tarentella

m. ar. Steffe, Battle Hymn of Republic

w. Negro, Hard trials

w. Spiritual, Poor wayfaring stranger

w. Trad., Arkansas Traveler

m. Sapstan, Low lands away

m. Palmgren, Summer evening

m. Irish, Believe me if all those

m. English, Wassail Song

Sullivan, "Yeomen" selections

Men's gleeclub of Dartmouth joined in the concert.

Sunday Evening Musicales

Faure's "Requiem"

Ravanello, Christus Resurrexit

"Sunday morning the young men from Dartmouth attended the service, our choir from the junior class provided the choral music. Sunday afternoon was spent in the chancel in rehearsal for the Faure, the only rehearsal of the joint forces."

PAUL H. EICKMEYER

Highschool, Kalamazoo

Kalamazoo Male Chorus

Kremser, Prayer of Thanksgiving

Purcell, Passing by

Schubert, Omnipotence

Bach, Stay Thou with me

Maunder, To arms

Handel, Thanks be to Thee

Tschesnokoff, Salvation belongeth

Bach-Gounod, Ave Maria

Sullivan, Lost Chord

Parker, Cossack War Song

Gibson, Drum

ar. Dane, I'm a Baptist

William A. Goldsworthy

A.S.C.A.P.

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New York 3

Clokey, Arab Song
Steffe, Battle Hymn of Republic
Hammerstein, Oklahoma: 9 excerpts
Chorus numbers 61—7 first tenors, 14 second, 21 baritone, 19 basses. This was 19th annual spring concert.

LAWRENCE DILSNER

Highschool, Long Branch

Winter Concert

Handel, Let the bright seraphim

Come unto Him

Klemm, Lullaby of Bells

Besancon, Shepherds shake off

Anderson, Holy Night

Bohemian, Jesus is born

Bach-Gounod, Ave Maria

Above were done by The All Girl Choir;

following by The Madrigal Singers:

Palestrina, Aroramus Te

17th cent., Alleluia

Jungst, Echo Carol

Humperdinck, Prayer

English, Praise Carol

Russian, Dance my comrades

Following by The Choristers:

Bach, Now raise your happy voice

14th cent., In dulci jubilo

Adam, O holy night

Leontovitch, Carol of Bluebirds

Gaul, Carol of Russian Children

Following by all choirs combined:

Hymn, O come all ye faithful

English, God rest you merry

Gruber, Silent night

CARL F. MUELLER

Highschool, Upper Montclair

Montclair Acappella Choir

Christiansen, Beautiful Savior

Niles, I wonder as I wander

Cain, Carol of Birds

Strickling, Willie take your drum

Saint-Saens, Tollite hostias

Nikolsky, Praise ye the Name

Mueller, To Thee Lord of all

Dawson, There is balm in Gilead

Thompson, Alleluia

Brahms, Grant unto me the joy

Vecchi, Let every heart be merry

Scott, Think on me

Lachner, When I know

Niles, Frog in the Spring

Mueller, Lead on O King

Chorus of 58—7 first sopranos, 12 second,

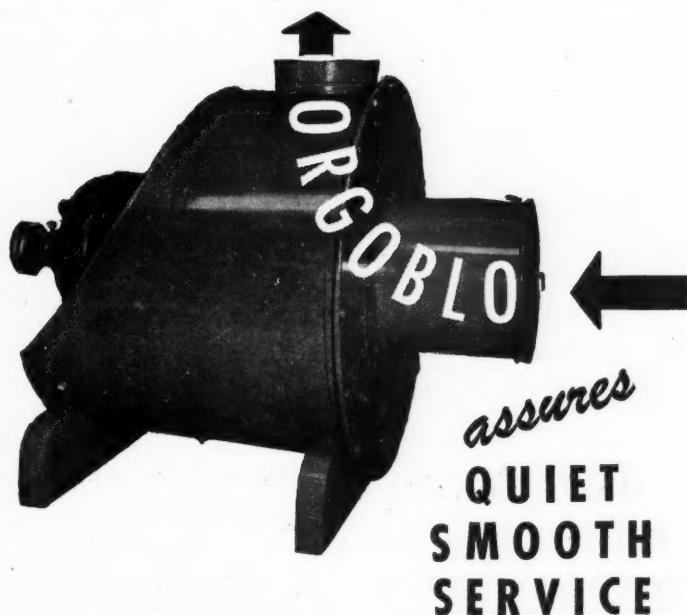
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Operating efficiently at all loads without vibration, there is no disturbing noise. Sturdiness is another advantage assured by Orgoblo's all metal, rust-resistant, and reinforced construction.

With a minimum of attention—merely regular lubrication—your Orgoblo will give you long, reliable service. Many Orgoblos have been in service more than forty years.

318-D

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11 first contraltos, 7 second, 4 first tenors, 5 second, 6 first basses, 6 second. Choir was founded in 1931.

HERBERT STAVELY SAMMOND

Middle Collegiate, New York
Lully, Lonely wood
Clokey, Snow Legend
Tchaikovsky, Pilgrims Song
Elgar, Torrents in Summer
Protheroe, Shadow March
Campbell-Tipton, Spirit Flower
Brahms, Gypsies
ar.Riegger, Dodo Lullaby
Pottle, Jaunting to the fair
Zucca, Big brown bear
Rachmaninoff, Lovely night
Foster, Jeanie with light brown hair

WILLIAM G. BLANCHARD

Organist

Pomona College

CLAREMONT

CALIFORNIA

Grace Leeds Darnell

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HOUGHTON COLLEGE

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Houghton, New York

Maurice Garabrant

M.S.M., F.T.C.L.

The Cathedral of the Incarnation

Organist, Adelphi College

Director, The Long Island Choral Society

Garden City, N. Y.

Alfred Greenfield

Conductor

Oratorio Society of New York

Chairman, DEPARTMENT OF MUSIC

University College - New York University

ar.Cain, Gonna ride up
Nicolai, Woodland Sprites

Middle Collegiate Choral is an organization of women's voices.

REV. ANDREW FREEMAN

died March 24. One of the more prolific writers on organ subjects in England, he first became an organist in 1892, was ordained a priest in 1916, and in 1918 was priest and organist of Lambeth Parish Church, London.

HELEN G. HAMPSON

died May 10 in Cold Springs, N.Y.; she was at one time organist of Grace Episcopal, Middletown, N.Y.

PAUL KEMPF

died April 19 in a New York City hospital, aged 64. After a newspaper career he was appointed to Musical America staff in 1905 and soon became managing editor; he resigned in 1920 and in 1922 became the owner and publisher of The Musician, which he sold in 1935. He is survived by his widow and son.

PETER C. KERN

died March 16 in Riverside, Ill., aged 50; he was organist of St. Mary's Church there.

LOUISE DADE ODELL

died April 10 in Tarrytown, N.Y., aged 81. Born in London, she came to America at the age of 20, was a graduate of the Guilman Organ School, and held various church positions in the east. She is survived by a son and daughter; her husband, Charles Frederick Odell, was an Episcopal clergyman.

JOHN GREGG PAINE

died April 23 in Detroit shortly after addressing the N.F.M.C. there; he was 57 years old. In 1937 he was elected general manager of AsCap and devoted himself to protecting the copyright properties of publishers and composers.

M. AMELIA PARK

died March 8 in Millburn, N.J., aged 94. Born in Louisville, Ky., she had been organist of St. Stephen's Episcopal, Millburn, for 55 years.

JOHN H. STEMPEL

died April 19 in Algoma, Wisc., aged 67; he had been organist of various Catholic churches in Wisconsin for almost half a century, retiring about a year ago from St. Leo's, Milwaukee.

HOWARD A. WALKER

died May 5 at his home in Glastonbury, Conn. He was born Sept. 18, 1887, in Glastonbury, and had long been associated with the original Austin Organ Co. and, later, Austin Organs Inc., organized in 1937, as vicepresident and treasurer. The New York Times says he was with Austin 42 years. He was a Mason and member of the First Church, Glastonbury. He was stricken some two months ago with cerebral spasm, spent a month at home in complete rest and seemed on the way to recovery, returning to his desk occasionally for work; but May 6 he became ill and the doctor, diagnosing it as a bilious attack, ordered him to remain home that day; that same afternoon he had a cerebral hemorrhage and died peacefully. Forty years is a long time to be associated so prominently with such a business as Austin; in that period many people became acquainted with him personally or by correspondence. Until recently he evidently had the best of health. The organ world can ill afford to lose such men as he.

TO MARY EINECKE

A tribute to a lovely lady

Birth & death are but incidents, always beyond our control. What matters is character. And Mary Skurkay Einecke had

that. She was a lovely lady. Vivacious, earnest, competent. Personally charming. She died tragically youthful on April 8, 1947; monoxide poisoning from the car. Harold & Mary Einecke were, still are, grand people; he, sterling, genuine, practical, goodnatured; she, gentle, sweet, thoroughly feminine. But she was no mere decorative ornament; she sang solos for him in his choir, she made out his income-taxes for him. For Mary the agonies of life, which you & I must go on fac-

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ing for the years ahead, are over; only the fragrance of her character remains as a memory. Incidents & accidents must come to annoy so long as life lasts for any of us. But in the last analysis, character lives on. The end sometimes comes in much more hideous form than sudden & painless death. To Mary Einecke, incidents and accidents away, we remember only her loveliness in the unspoiled beauty that was so eminently hers. —T.S.B.

PRIZES & COMPETITIONS

\$100. and royalties are offered by J. Fischer & Bro. for an organ composition by any resident of U.S. or Canada; 5 or 6 minutes suggested length; closes Jan. 1, 1948; under Guild sponsorship.

Ernest Bloch Award of \$150. and publication with royalties by Carl Fischer Inc. are offered by United Temple Chorus, Box 726, Hewlett, N.Y., for a work for women's chorus with text from the Old Testament; open to anyone residing in North or South America; closes Nov. 1, 1947.

Adele Addison, soprano, graduate of Westminster Choir College, is the only girl among the ten Berkshire scholarship winners for the current year, to study in Koussevitzky's Music Center.

Edmund J. Pendleton was awarded the \$100. H. W. Gray prize, under Guild sponsorship, for his anthem "Come ye blessed."

Douglas Moore's Quintet for Strings and Anthony Donato's String Quartet have been awarded publication honors by the Society for Publication of American Music, G. Schirmer Inc. doing the publication.

Friends of Harvey Gaul Inc. announce details of the first prizes: \$100. and publication with royalties by Broadcast Music Inc. for an organ piece; \$50. with publication and royalties by M. Witmark & Sons for an anthem.

Details from Ferdinand Fillion, 315 Shady Ave., Pittsburgh 6, Pa. Closes Sept. 1, 1947.

N.Y.F.M.C.'s annual junior-choir contest was held April 19, Garden City Cathedral, 15 choirs participating, 5 competing. Winners were Dr. Ruth Harsha's Sunset Park Norwegian Methodist choir in unison, June Darling's Port Jefferson First Methodist youth-choir in 3-part. It is planned to have preliminary hearings before the next contest and thus help directors remedy the weak places. Contest managed under direction of Grace Leeds Darnell, Federation chairman of religious music.

WILLIAM G. ROBERTSON

Of St. James, Wilmington, N. C.

was born on an Aug. 15 in Dundee, Scotland, graduated from the equivalent of our highschool there, and then took a sail across the Atlantic at a still very youthful age and has stayed across ever since, becoming an American citizen some years ago.

Mr. Robertson studied organ with Thomas Reid in Glasgow and, like all good Scotsmen, began to acquire things for himself at a horribly tender age, the first being a chapel job in Barlinnie, Scotland; and this he followed with churches in Virginia, going in 1914 to St. James Episcopal, Wilmington, in the same year taking unto himself a wife, nee Margaret Holt, and, again like a good Scotsman, he's held on to both church and wife ever since. They have one child, a son who first sang in his father's choir and then figured he could stand a real war and got himself involved as a naval aviator.

In St. James he has a 2-21 Hutchings-Votey installed in 1904, an adult chorus of 28, children's choir of 50, all volunteer, with three solo voices. He has served as lecturer for the Kanuga Conference of the Episcopal Church, and for the past sixteen years has been secretary-treasurer for the Wilmington



Mr. Robertson

Community Concert Association. His three present aims are to improve his golf, keep his hair trimmed short, and hold his mind open for new ideas.

Holding one position for a third of a century and still not being even three-score years is a record worth bragging about. T.A.O. brags in his behalf, since he won't do it for himself.

Incidentally, our photo, which Mrs. Robertson insisted was her property, was taken somewhat recently for newspaper publicity on a local production of The Bishop Misbehaves, Mr. Robertson being the Bishop. We wonder if a man doesn't make life richer—for his community as well as for himself—when he follows this Scotsman's example and cultivates one good field over a period of decades instead of grasshoppering all over the landscape wherever he thinks he sees greener fields somewhere else?

He's not kidding about the open mind; he has been on T.A.O.'s lists for a great many years.

WAR'S OVER, DID YOU KNOW?

Which war? Why the war of 1812. Don't ask silly questions. Of course the citizens knew it was over, but the check-writing vote-buying government in Washington just learned about it and wrote its last pension check, \$20. to a Mrs. Esther Morgan, now deceased.

PAID FOR LOAFING

A reader thinks this should be more widely known: "Altogether, it costs the United Artists Co. . . . \$563.00 a week to pay the musicians not to play." It's in the Civic Theater, Chicago, reported by the Chicago Sun. The union racket forces theaters to hire musicians whether they need or use them or not, and this racket is not hampered by the Chicago police, the Illinois department of justice, the congress of the United States, nor the supreme court of the United States. But don't let any employer try any such racket or he'll land in jail so fast he'll think an atomic bomb socked him. Laws are no longer used to protect rights in America, only labor-unions.

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BALTIMORE JUNE CONVENTION

American Guild of Organists

Following are events scheduled for Baltimore, Md.; headquarters Lord Baltimore Hotel.

June 23, 1:00—luncheon, Church of St. Michael & All Angels; 3:00—Dr. Homer D. Blanchard talk on organbuilding, Second Presbyterian; 4:00—Dr. Alexander McCurdy recital, same place; 8:00—Charlotte Klein recital, Brown Memorial Presbyterian.

June 24, 11:00—Walters Art Gallery tour; 12:30—luncheon, Lord Baltimore Hotel; 2:30—publishers' exhibit, First Presbyterian; 3:30—organ program by out-of-town members, Old St. Paul's; 8:30—Bernard Piche recital, Peabody Conservatory.

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June 25, 1:30—Helen Howell recital, St. Anne's Church, Annapolis; 3:00— Naval Academy tour; 8:00—George Woodhead recital, Brown Memorial; 8:30—choir festival directed by Ifor Jones.



Past RECITALS

Confined to programs of special character or given by those who have made their names nationally important. This column closes on the first day of each month.

HORTENSE BURK

Congregational Church, Owosso
Contemporary American

Becker's Sonata 1
Bingham's Baroque Suite
Clokey, Jagged Peaks
DeLamar, Gothic Prelude
Sowerby, Madrigale
Leach, 3 Casual Brevities

Mackelberghe, Fantasia
FERDINAND DUNKLEY
Holy Trinity, New Orleans
Liturgical Organ Music

Marcello, I Cieli Immensi
Murray, Interludes 29 and 28
Benoit, Noel Basque
Kreckel, Attende Domine;
Resurexi; O Fili.

Biggs, Communion; Final.
PAUL H. EICKMEYER
Michigan State College

Pachelbel, From Heaven High
Daquin, Noel for Flutes
Bach, Prelude & Fugue Cm
Franck, Chorale 3

o-orch. Piston, Prelude & Allegro
CHARLES FORLINES

First Baptist, city not named
Handel, Largo

Bach, Andante; Fugue Am.
McAmis, Dreams

o-p. Sowerby, Mediaeval Poem
o-p. Liszt, Concerto Ef

J. BENJAMIN HADLEY
St. John's, Grand Haven

Campra, Rigaudon
Bach, Two Sinfonias
Buxtehude, Prelude-Fugue-Chaconne

Titcomb, Regina Coeli
Timmings, Drifting Clouds

Bingham, Roulade
Karg-Elert, Clair de Lune

Vierne, 2: Scherzo
Widor, 5: Allegro Vivace

JOHN WRIGHT HARVEY
Central Church, Honolulu

Bach, Passacaglia
Sheep May Safely Graze

Arensky, Pres de la Mer
Russell, Up the Saguenay

Franck, Piece Heroique
DR. D. DEANE HUTCHISON

Wanamaker Store, Philadelphia
Bach, God's Time is Best

Fanfare Fugue C
Haydn, Musical Clocks

Marcello, Psalm 19
Benoit, Au Soir l'Ascension

Reger, Toccata Dm
Bedell, Legende

Pierne, Toccata Gm
Timmings, Drifting Clouds

Vierne, Carillon
CLAUDE MEANS

Christ Church, Greenwich
Purcell, Trumpet Tune

Clerambault, Prelude
Bach, Fugue Ef; Sicilienne.

o-v. Corelli's Sonata Em
Franck, Chorale Am
o-v. Bach, Come Sweet Death
o-v. Goldmark, Air
Clokey, Bell Prelude
Baird, Evening Song
Karg-Elert, Clair de Lune
Farnam, Toccata

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Out of some cold figures, came a story to warm America's heart

NOT LONG AGO, the Secretary of the United States Treasury studied a figure-covered sheet of paper.

The figures revealed a steady, powerful upswing in the sale of U. S. Savings Bonds, and an equally steady decrease in Bond redemptions.

But to the Secretary, they revealed a good deal more than that, and Mr. Snyder spoke his mind:

"After the Victory Loan, sales of U. S. Savings Bonds went down—redemptions went up. And that was only natural and human.

"It was natural and human—but it was also dangerous. For suppose this trend had continued. Suppose that, in this period of reconversion, some 80 million Americans had decided not only to stop saving, but to spend the \$40 billion which they had *already* put aside in Series E, F & G Savings Bonds. The picture which *that* conjures up is not a pretty one!

"But the trend did NOT continue.

"Early last fall, the magazines of this country—nearly a thousand of them, acting together—started an advertising campaign on Bonds. This, added to the continuing support of other media and advertisers, gave the American people the facts . . . told them why it was important to buy and hold U. S. Savings Bonds.

"The figures on this sheet show that sales of Savings Bonds went from \$494 million in last September to \$519 million in October and kept climbing steadily until, in January of this year, they reached a new postwar high:

"In January, 1947, Americans put nearly a billion dollars in Savings Bonds. And that trend is continuing."

The figures show that millions of Americans have realized this fact: there is no safer, surer way on earth to get the things you want than by buying U. S. Savings Bonds regularly.

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Bach, Toccata F
Rameau, Rappel des Oiseaux
Balbastre, Variations on Noel
Franck, Piece Heroique
Vierne, 2: Scherzo
Widor, 6: Allegro
Piche, Resurrection
Bingham, Sarabande
Tournemire, Fantasia on Te Deum
Piche, Scherzo
Dupre, Prelude B

DR. HENRY F. SEIBERT
Trinity Lutheran, New York
A Lecture-Recital
Bach, If Thou But Suffer
Our Father Who Art
God's Time is Best
Wehmeyer, Our God Our Help
Bach, Crucifixus
Burnap, Variations on Pleyel's Hymn

JULIAN WILLIAMS
St. Matthew's, Wheeling
Bach, Prelude Cm
de Traujo, Tiento
Karg-Elert, O God Thou Faithful
Franck, Chorale Am
Oldroyd, Liturgical Prelude
Weitz, Maris Stella
Dupre, Berceuse Bretonne
Mulet, Tu es Petra
Parry, Eventide Prelude
Reubke, Sonata excerpt

DALE W. YOUNG
Second Baptist, Franklin
Campra, Rigaudon
Rameau, Hen
Daquin, Noel on Spanish Carol
Bach, Lord Have Mercy
Handel, Con. 2: Int. & Allegro
Schumann, Sketch Df
McAmis, Dreams
Karg-Elert, Now Thank We All

D. ROBERT SMITH
Faculty, College of Puget Sound
was born on a Dec. 18 in Terre Haute, Ind., had his highschooling there, graduated from the Indiana State Teachers College with the B.S. degree in 1935, and from DePauw University School of Music with the M.Mus. in 1937. He studied organ with V. D. Thompson, and then, in order, Marcel Dupre, Dr. Charles M. Courboin, Dr. Hugh Porter. After the war got through kicking him around he began study in earnest again in the School of Sacred Music, New York.

His first church was Montrose Methodist, Terre Haute, as substitute; in 1935 he was appointed to Methodist Temple, there, going the next year to First Methodist, Tacoma, Wash.

In June 1942 the navy got him, treated him rather kindly however and for 18 months let him give weekly recitals on the 4m outdoor Austin in Balboa Park, San Diego, Calif. Finally he regained his status as free American in Dec. 1945, though in the meantime he had seventeen months of service in the New Hebrides.

In 1936 Mr. Smith became teacher of organ & theory in the College of Puget Sound, Tacoma, Wash., and organist of the First Methodist; organ in the former is a 3m Wurlitzer unit on 9 voices; in the Church the organ is a 2-27 Hook-Hastings installed c.1870, and his choir numbers 40 adults. To both these activities he returned as soon as the navy (and his additional studies) permitted.

He is a bachelor, and if he had any special interest other than practising, studying, or teaching music, it might be swimming. Somewhere, in the navy or out, he learned how to state facts, exactly, concisely, and with completeness—which all too few musicians can ever do.



Mr. Smith

WURLITZER VACATION

Rudolph Wurlitzer Co. of North Tonawanda, N.Y., has the right idea; the entire office & plant closes between June 27 and July 14 so everybody has a vacation and nobody is worked to death to make up for other workers on their separate vacations.

DR. ALBERT RIEMENSCHNEIDER
retires as director of Baldwin-Wallace Conservatory at the end of the present year, a post he has held since 1898; he becomes Director-Emeritus but continues active service for another two years in advisory capacity. His leisure will be devoted to his extensive Bach Library. This Library will be presented to Baldwin-Wallace when the new Ritter Library building is ready. When he began as Conservatory director he was a junior in Baldwin-Wallace College and the Conservatory had about a dozen students, chiefly in piano and harmonium; now there are more than 600 students and some 150 of them are taking one of the courses leading to a degree. Harold W. Baltz, with Cornell College Conservatory since 1929, has been appointed to succeed Dr. Riemschneider.

HENRY B. WHIPPLE
of First Baptist, Montgomery, Ala., has been appointed to the First Presbyterian, High Point, N.C. Organ is a 3m Skinner and an extended choir program is to be instituted. Mr. Whipple holds the M.S.M. degree.

SUMMER ADDRESS?
When sending T.A.O. change of address for the summer, please indicate the date you leave your normal address and the date you return; and please indicate when any new address is to be but temporary. Thanks.

REGISTRATION BUREAU
Summer substitute work in churches in or near Harrisburg, Pa., is wanted by an experienced organist returning home from college for vacation; address I.N.C. c/o T.A.O.

An organist experienced in all types of volunteer choirs wants a change of location, with possible college work on the side; L.L.A. c/o T.A.O.

WANT MORE MONEY?
Silly question. Another church applied to T.A.O. for an organist and named the salary. The applicant for such a position is almost powerless to correct the salary deficiency, but T.A.O. pointed out to the church that by government connivance laborunions now get (not earn) in several industries we can name, \$4,680.00 for a 37-hour week. So when our readers know of churches looking for organists, why not refer them to T.A.O. and give us a chance to hammer away at this salary question?

O R G A N I S T S

(*See advertisement elsewhere in this issue.)
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PERRY, Roy*

CLOSING DATES

1st of month, main articles, photos,
 reviews, past-program columns.
 10th, all news-announcements.
 14th, advance-programs and events-
 forecast.
 15th, deadline, last advertising.
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